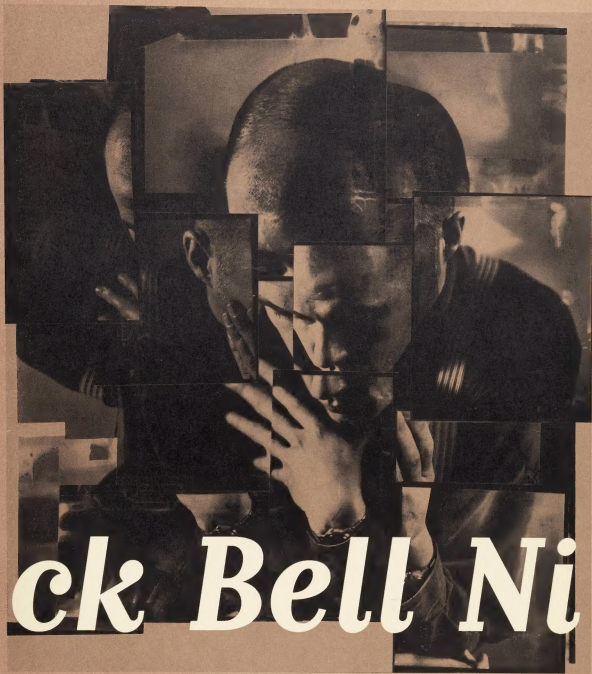


*Emigre* No. 22. Price

\$7.95



*ck Bell Ni*

"Teach"

Nick Bell and the London College of Printing.

**This  
is a  
recorded  
announce  
-ment**

delays to be expected.





Nick Bell and the London College of Printing. Courtesy: Nick Bell.

## Contents: Nick Bell and the London College of Printing.

# Intro

In this issue of *Design* we focus on the work of London-based graphic designer and teacher Nick Bell, presenting an in-depth interview as well as a sampling of design he created for The London College of Printing. As I was working on my introduction for this issue, I never knew a boy quite what was hidden in the piles of material I had received from Nick. It occurred to me that nothing I would write could better give down what I consider to be one of Nick Bell's most admirable qualities.

Wendell Tilley

8 x 12

"In my opinion design is connected to the existing order. That's the reality and you have to deal with it. But within that you can still make a choice about your position in the field, depending on your background and ideas, and then if you want you can be a hindrance. And I would like to see many more hindrances."

- JAK VAN TOORN -

Photo on cover by Gerard Pinder in 1990 No. 47

Emigre: When did you start teaching at the London College of Printing?

Nick: In 1990. The college had kept in touch with me since I'd left, which they like to do with most former students. They approached me because they felt the students needed some teaching input from a younger designer of a different generation than most of the full-time staff there. I am one of about six younger part-timers, averaging one day per week each, at LCP. The current regime of full-time staff has been running the course for at least twenty years and are approaching retirement all at once. I feel that they are looking for a younger designer to stamp their authority on the course, which is something I'm not up to at the moment; especially not full-time. There is a big gap between us youngsters and the present set up - there will have to be some new full-time appointments of older designers to bridge that gap.

Emigre: So do the full-time staff determine how you should teach or are you given a free rein?

Nick: Fortunately, I'm allowed, and was from the beginning, encouraged to write my own briefs. When I started, it was just after the Berlin Wall had come down. The first brief I set was the **9 '11" brief** that was very much inspired by what was happening at the time in Eastern Europe. I found myself putting a comparable amount of energy into creating problems for someone else to solve as I would put into solving them myself.

Emigre: I remember the briefs I had when I was in design school. They were a bit simpler.

## 9'11" Brief

Something like: design a book cover for "War and Peace" by Dostoevsky. This is the size.

### 1.

The London Institute, LCP, Ad Official Graphic Design, 2nd year, 1990.  
Instruction: Nick Bell

9'11"

To commemorate and celebrate the events in Eastern Europe over the past year a record is being produced taking the form of an anthem (without nationalism or religious connotations, for human rights, for all peoples of Europe).

The record will be released in 1991, the proceeds from which will go to a charitable organization to help with the economic regeneration of countries in Eastern Europe. This people sing, after their shattering of the Berlin plaster wall, standing for peaceful democracy.

The score for the music takes the form of "time brackets" only.

The duration of the piece will fall these brackets: 9'11".

Title: 9'11"

Record label: The record will carry name of charitable body to whom distribution will be credited.

Artist: the artist will be credited, neither will any producer or recording studio.

Charitable body: SNAC

Serial number: 999 480 (in vinyl) - bar code

999 480 (in CD) - bar code

Manufactured in Europe

Copyright © SNAC 1990

of 1990 on 15

Side 1: Opus 1, Duration: 4'38"

Side 2: Opus 2, Duration: 4'38" (across Side 1, Side 2 do not print)

For CD: 9'11" only

All rights of the producer and of the creator of the work produced are the donors. Unrestricted copying, selling, lending, public performance and broadcasting of this record is encouraged.

### 2.

"He was so humiliated he could not even speak. There would never forget those awful moments in the middle of his sentences. ... if nothing was to remain of Dostoevsky, there at least those awful long pauses when he seemed unable to breathe, when he stopped for air before a whole nation glared at his mouth, at least those pauses would remain. Those pauses contained all the horror that had defiled their society."

Anna Karenina, the nineteenth century of 1900

"Emancipate have regained their freedom but do not know how to use it."

From Dostoevsky, Anna Karenina, 1900

"Imagine working forty years for Russia, and then leaving to work for yourself."

Anna Karenina, a Russian novel

"It felt like a better-scented day. Sweet because it was a day to breathe the new air of free Germany and to attempt a normal life. Bitter because perhaps the adventure was reaching down a little, affording time to concentrate on those who had died to create the new country."

In falling to Kucharsky, German, November 19, 1989

"Anyone can see that the breaking of the Berlin Wall is a great symbolic event as well as an actual one. For months in, November 9, 1989 is already established as one of the key dates of twentieth century German and European history. But it is an easy event to overcomplicate."

North 1000, German, January 19, 1990

you can use two colors, go to it. The briefs weren't unlike the briefs I now get as a professional designer. Why did you start writing such lengthy briefs?

Nick: Because I believe that strength of context is very important, and this takes time to build. I want the students to feel that with each brief they have an identifiable and well structured context within which to work; this I would find difficult to build if the briefs were shorter. The strong context cuts down the possibilities of interpretation that each student has to the brief, and makes sure that a superficial response to problem-solving is virtually ruled out. It isn't that important to give them technical limitations. I never say they can only use two colors, or do it at this size, because the limitations of a student lifestyle and that of government cut-backs in education will determine what they can afford to do anyway. I will give suggestions regarding the medium they might pick, whether it should take the form of a book, a poster, or an animation. I like to give them a scenario within which is a message that they need to convey and they must find their own forms and ways to do it.

Emigre: Why do you teach?

### 3.

*g's* of silence in remembrance of the past, and *g's* of space to freely create the future.

*g's* where the individual's entire field of sound is made.

Cape's notion of "non-intentional music." "Dark music would make it clear to the listener that the dancing of the stars is his own action - that the music, as he moves, is his, rather than the composer's."

John Cage

Design a language for *g's*

Design a language for *g's*

Choose and design any number of publicity, for *g's*, that you can justify as a means of protection.

*g's* will be released as a single on a "single" and CD.

Without mutilations or AI-tech recording techniques as such, or larger than life, yet general impressions. It has been decided that safe responsibility rests on the broad shoulders of the designer to create a "product" as visually exciting and edifying in content that it demands to be bought, and kept, and used for a long time.

As each individual designer's reaction to the given, *g's*, will be essentially subjective, a personal interpretation is sought for the design of all elements. For your solution should reflect the current climate in Europe, in the east and in the west (gaps); the risk that it multi-cultural community, for whom *g's* is intended.

In shortest terms, your task is the transposition of an acoustically aesthetic experience into one that is visual, and by this, revealing certain aesthetic elements in music that were hidden, but can now be seen.

In this context music should be seen as a metaphor for freedom of thought and action, as the most primitive form of expressing identity, as proof of existence, the first step of songs that Bruce Charles (1988) "I am".

Nick: Because I enjoy teaching. At present, I feel that by constructing the complex problematic scenarios that are my briefs, and by watching and guiding students in their attempts at making sense of them, somehow in this idealistic setting, I am getting closer to identifying what the possibilities are: the possibilities of graphic design as a medium if all of us graphic designers were to truly realize what a great responsibility we have.

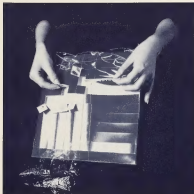
Emigre: How do you achieve that through teaching?

Nick: Most of the projects that I have set have close relationships to what is going on in the real world. Even though they are hypothetical, they are based on actual things that have recently happened, or are about to happen, or haven't happened but should happen. Maybe as a graphic designer you can influence social issues. I am trying to get the students interested in social issues and rescue graphics from the all-too-often superficial purpose of always producing, for its own sake, the cosmetic and the decorative.

Emigre: Do you feel you can have greater impact by influencing the students to think about such issues, than by being actively involved yourself?

Nick: Well, yes and no ... The point is that impact can be achieved

CONTINUED ON PAGE 43



9'11"

Designed by David Reinberg.

"What happens to be a grid of a large square, or stripe and by small squares is actually a network of lines, held together by the outer envelope. When the envelope is unfolded, the people surprise take in pieces. On the reverse of each page are brightly colored images of objects. These objects vary from violent to passive, innocent to misused, some are everyday and practical. The pieces are now free to be kept, arranged in any order or discarded.

The inner story is the individual record cover. It is better paper, in contrast to the outer cover. It is a place to write the pieces. The top of the charity O.V.A. id takes the form of a palm print, with the text running along the "fingers." I wanted to express simple objects, relationships - beauty, solidity - fragmentation, War - Rubble, System - Chance."



# Crown of Thorns Brief

## 1.

The London Institute, LPI, BA (Bima) Graphic Design, and year, 1998.  
Designer: Nick Bell

"Philip Johnson once described Austrian avant-garde architect Frederick Kieser as 'the world's most unbuild architect,' to which Kieser responded, 'I'd rather be the most unbuild architect than the most built an architect.'" *Unknown contemporary text*

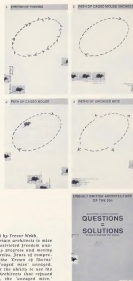
"Within the next ten years we shall see King Charles III reigning over a carefully balanced island, isolated from the rest of Europe. Modern architects will be on the run, exhausted from both practicing and teaching. A complex subculture, introduced by the new royal patron of the Arts, will conduct a last stage of obscure education, disrupted for every use. Designers, and most importantly the British-made public, will simply accept their inferior style; planning, of course, will be a gone up risk. The art world will be controlled by the same royal dogma and discipline will be taken over by a famous book company. Once again I shall be forced into exile, searching for freedom of expression." *Unknown contemporary text*

### DESIGN BRIEF

Design a series of six inter-linking posters for an exhibition of unbuild British architecture designed and proposed during the first decade of the reign of King Charles IV.

Exhibition title: Crown of Thorns.  
Location: Unbuild British Architecture of the 19th.  
At: Reynolds - Two Buildings Museum  
Mathematics 18-20  
1011, 1012, 1013, 1014  
1015, 1016, 1017, 1018  
From 12 October to 12 November 1998  
Times: Tuesday to Saturday 10am-5pm, Sunday 10am-5pm, admission free.

Use a variation of the 4 stars A2 to make up your composition of six inter-linking posters. You have the opportunity to produce a bold piece of work in a very large scale.



Above: Designed by Trevor Webb

"I occupied unbuild architects to make in space with restricted freedom available to make any physical and moving in constant motion. Years of compromise, even if the 'Crown of Thorns' was removed, would have lost the ability to see the new freedom. Architects then refused to compromise, the 'unbuild' was a program in all directions and architectural designs. The points were on a pathing to narrow-minded people, that progressive architecture had been made only in an environment where questions can be asked."



Below: Designed by Andrew Cullen



by a generation of designers all being actively involved, if, as I said before, we truly realize the great responsibility we have as graphic designers. My own impact so far has been dependent upon and limited to the opportunities that I've had in my own work up to now. I've touched little on social issues. It follows that our clients also must be made to realize that graphic design has a more socially responsible role to play than they first thought, but it is up to us to tell them.

Emigre: After reading the briefs and articles that you sent me, I was overwhelmed. The briefs are truly inspirational and thought-provoking. But at the same time, aren't you worried that the students are going to be quite disappointed and disillusioned once they finish school? Don't you fear that most students will eventually fall victim to the same frustrations as you did?

Nick: Yes, they will be disappointed. I was disappointed when I left college; that happens anyway. It is why at college we call the outside world the "real world," in anticipation of leaving our little ideal world. As a teacher, I am deliberately offering an alternative by producing briefs that contrast greatly to the ones they get all the other days of the week. It is a different perspective, a heightened one. Some of the students may have views on certain social issues, but maybe they don't believe that they could express these views through graphics. I simply try to point out there are ways to do this.

Emigre: After they graduate, what do you expect them to do with the things you teach them?

Nick: What I teach them is a small part beside that which they learn from all the other tutors on the course. I can understand your skepticism, and sometimes I worry whether I am just creating more problems for them. It sounds stupid, but just because there is no evidence out there of a market with an appetite for using socially conscious designers, this doesn't mean that I shouldn't provide them with that working perspective. For 80 percent of the time, the students will be taught the skills to help them operate with ingenuity, as graphic designers have always operated over the past ten years or so, solving the same problems for the same sorts of client; there is nothing wrong with that. But the rest of the time, by doing one of my briefs, they will become skilled in ways of working for clients that aren't usually so lucky; e.g. the homeless. When they graduate, I would expect them to believe that as graphic designers they can achieve more through their discipline than is popularly told them through the example the "real world" gives them at the time they leave.

Emigre: But graphic design can't achieve much by itself. As a designer, you're always go-

**This  
page  
is a  
door**

**This is the waiting room.**

ing to make someone else's ideas visual. You can be a very thoughtful, conscientious designer, but you'll still depend on someone coming to you, asking you to please design a series of booklets for a housing project. Are you trying to teach designers to become more active in pursuing like-minded clients?

Nick: Yes. I believe that there might be a number of students who would not have thought of that being a possible avenue and would actually seek out this kind of work. From looking at most briefs they receive in design schools, it wouldn't occur to them that graphics could be put to such humanitarian or social uses.

Emigre: How do your briefs fit into the overall curriculum of the school? Presuming there is a specific curriculum.

Nick: When I was an undergraduate at LCP (64-67), we were taught within a shifting framework biased towards image manipulation one minute and very dry, classical typography the next. This was due to half the staff being typographers (in the Modernist school), some trained as compositors, and the other half being painters and sculptors. Looking back now, I think it was the friction between the two camps that made the course work. Without it being consciously vocational, graduates got jobs; the school had a good reputation for that. The fine art influence of the course canceled out the regimentation of the way typography was taught. The aim was to merge the two aspects, which we've seen in work produced over the last five years, where type and image are welded into a single piece. But today, the course, due to pressures from the Department of Education in this country and increasing the numbers of students per tutor, is becoming much more vocational, more tuned specifically to getting a job.

Emigre: Which is good, right?

Nick: Yes it is good, but the price you pay for that is a loss of the sparkle, a loss of creativity. The course is less about getting a good education. My briefs offer a sharp contrast, specifically in regard to the increasingly vocational quality of the course. The Department of Education thinks of design more as a science than a creative act, they think they know what technology is. So in desperation they throw money at that, filling colleges with computers. LCP in some ways has benefited from this; the facilities are good, but many students are becoming too reliant on the technology and are forgetting that they are creative people. Many only get guidance on computers from technicians. Not enough get help in this area from practicing designers who actually use the technology.

[CONTINUED ON NEXT PAGE]

Emigre: I was first introduced to your work when you sent me the "Six Mortal Wounds" project. I must admit, and I am not trying to be derogatory in any way,

that my first reaction was to think that Nick Bell must be a very lonely person with a lot of spare time on his hands.

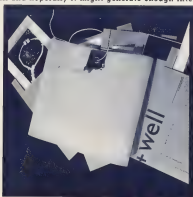
Nick: I had just left college. I had worked for Siobhan Keaney for about a year. She is an independent graphic designer in London and I was her assistant. It was just the two of us and it was quite an incredible occurrence to go straight out of college into a situation where I was actually designing things, going along to meetings, etc. It was almost too good too soon, because toward the end of that year her workload tapered off a bit and obviously she was saving the best bits for herself, as anyone would, and I was reduced and relegated to cleaning out drawers, etc. Then I picked up a job, a theater poster, and I enjoyed working on that and decided I was going to try and start on my own. I felt at that time that I needed to produce something that was very precious. Since people didn't know who I was, I felt I needed to produce something that people would feel guilty about throwing away.

Emigre: You accomplished that much. I still have my copy.

**Six Mortal Wounds** Nick: That's a good sign. The motivations that went into producing it were quite idealistic. Most people promote themselves by using past work, but for some reason I didn't want to do that. There probably wasn't enough of it. I wanted the promotional item to have its own concept, be a piece of work in itself. The aim was that I would send it out by mail and hopefully it might generate enough interest for me



For Project Theatre Poster, designed by Nick Bell. This was my first job working on my own back in June '87. Your information was printed into the poster by the network in Birmingham, London, Glasgow and Cardiff as the poster was only displayed in theatre posters, so most of the time was consequently in a theatre, presumably already amongst audiences. It did not have to compete with other posters on the street. Ideas involved in the production of the poster were the inspiration for 'Six Mortal Wounds'.



Six Mortal Wounds poster. Photography by Andy Burnell at Blind Day.

"About 18 months ago I decided to produce a portfolio more than any more memorable than the usual black vinyl jacket with plastic sheets. I ended up producing something that was more representative of the work that was to be printed in it. The idea was, it was thirty today. In about a year or so something around I bought a portfolio's worth of an artist's shop in the last day, and after that I bought along rapidly with it, without knowing it was going to be a portfolio. When I phone up a portfolio client, a year after they've seen the portfolio, they will remember the meeting. Some going back for many years to say their memory. As we were showing these photographs, by the end the elderly lady walked over and it wasn't until we saw the memory that we noticed the irony in the juxtaposition. It is the friend recently the elderly ladies that would be using the irony to carry their shopping."

to show my portfolio.

Emigre: What reactions did you receive, if any?

Nick: The very first response I received was a phone call from the publicity manager at the Young Vic Theater company in London. This woman told me they had just had the police in. See, when you open the top of the package, the first words you see are "Six Mortal Wounds." She was immediately alarmed, thinking it might be a bomb. At the Young Vic, they had received suspicious packages before; some, I think had been connected to Vanessa Redgrave's involvement with the theater company. This poor woman thought that someone had sent some vicious hate mail or something. She called me to make sure that I knew what excitement my piece had caused. I never got any work out of it.

Emigre: It's difficult to imagine a more exciting response to your design, though?

Nick: I took it as a compliment.

Emigre: How many did you make?

Nick: I produced 46 copies, all made by hand. I was intent on producing a piece of work that set a situation where, if I were left to my own devices as my own author and editor, this was the kind of thing I could produce. It was meant to show my way of making associations between imagery and typography. I tried to make the words package the images, as opposed to how it is usually done,



with books for instance, where there is an image on the cover and text on the inside. In this case, the images were packaged by envelopes of text.

Emigre: You must either not care at all whether people would take the time to decipher these poems, or you think very highly of the readers and their ability to decode and comprehend the text.

Nick: The reason for that, in one word, is *naivete*. I probably completely overestimated the reader's abilities. However, I always criticize others for underestimating the reader's abilities to comprehend. But I agree that on that occasion, I went too far. I wanted to produce something that was as stunning a thing as I could produce and I reduced the limitations.

Emigre: Although you agree that you overestimate people's ability to decipher complex designs, it's not as if you've taken a huge step backwards in your professional design work. The pieces I have seen have similar typographic and image treatments as the "Six Mortal Wounds" project. You are not going to immediately give the readers a lot of slack in your professional work?

(CONTINUED ON NEXT PAGE)



Illustration by Nick Bell  
Full page illustration for the IBM annual Review 1999  
Client: The Partners Design Consultants



Designed by Nick Bell  
Business card for an architect.  
Client: John Lyall architects.



Designed by Nick Bell (with Peter Crowther)  
Folder cover illustration for the London Stock Exchange  
Client: Clingers Design

Nick: No.

Emigre: Are you not worried that your work will be misunderstood, or dismissed even, because of its complexity?

Nick: In order to get the readers really involved, the work needs to create an instance in which they feel slightly outpaced. This way, if perhaps there is some experience or activity that they are forced into as a result of the work, it is more likely that the message will leave an impression on their memory. **Actual experience strengthens memory.**

Emigre: But always with the risk that the reader will simply, at first sight, immediately dismiss it because of its complexity.

Nick: I'll accept that. You can't please everyone.

Emigre: What you are saying is that it's the overall design that will draw them to it and





**This page is silent**

**This silence is a mirror**

art director, I'd be inclined to pick a blank page, mostly because it is rare to see blank pages in magazines. Also, to the reader, a humm piece could look like a mistake, just as a blank page could. How would the reader know which one is more of a mistake? Also, don't you think that by inserting one of these humm pieces you might add to the denseness and cluttered layouts that we see in most magazines?

Nick: I have tried to address the problem of what might look like a mistake when designing some humm compositions of my own".  
By stating, "This is a recorded announcement," it reinforces that here, with humm, pauses are not accidental or mistakes, but in fact are expected, wanted and intentional; the nature of the medium itself. For instance, *Emigre*, a litho-printed magazine, well designed by a graphic designer, is very intentional, and by the time it is published, it is a recorded announcement, far from accidental.

(CONTINUED ON PAGE 42)

## Humm Brief

### 1.

#### Humm

Humm is an idea - it originates from a brief written by Nick that in October 1990 for graphic design students at the London College of Printing.

Humm is a label given to an ever growing art of typographical compositions.

For humm, designers are asked to provide typographic compositions that will hopefully receive attention and invited publication within another publication, a magazine, a newspaper, a program, a website - any publication that agrees to donate space for humm compositions.

The size of each composition will be dependent upon the page size of the publication that agrees to accommodate it. All humm compositions must carry the regular sized of the publication conforming to its instructions of reproduction.

Each humm composition is designed as it is to operate as a contrasting moment, an interlude within another publication, its placement decided upon by the editor of that publication.

In most cases the space taken up by humm compositions within a publication will have formerly been used as advertising space.

Humm compositions will always appear uncaptioned except for its rating number. They will remain untyped within the publication, the editorial control of which will have no resemblance to that of the humm compositions.

### 2.

#### Humm - the brief

The original brief is graphic design degree students at the London College of Printing, 3rd year, October 1990.

A humm - a personal manifestation of a melody, rhythm or song that drifts unformally around its original source structure as metaphorical as the individual artist, as a kind of afterthought or an afterthought.

Humm - publication of typographic compositions

A humm in this context can be seen to be metaphorical for the manipulation of a message into the composition of intertext.

The concept of such a message will depend upon its source, obtained perhaps by chance - in the same way as you may find yourself humming the last tune you heard on the radio before going to sleep this morning, and how by humming you persuade it. At the end of the day your impression may have resulted in something remote or simple, perhaps a repetitive chorus or finding within barely recognizable from its source.

Humm - where designers are asked to produce typographic compositions appear early throughout in their intertextuality, distracting nature: a sort of "better's about," "this is a public information item" intertext that at the same time one might upon closer scrutiny, layer upon layer of progressively deeper engaged meaning in the reader's mind to emerge.

The greatest impact will be carried when compositions are placed alongside editorial and advertising. The foremost here is the paramount aim of the brief is art.

### 3.

#### Exam - strength of content

Exam has originated in respect to the accelerated pace at which information is absorbed towards the individual today, and here that digest them as get nearly a summary of that information than merely an entertained spectator. What Exam is advertising is it is provide a participation with information that is other than that of consuming. The idea is to heighten the awareness of the individual - the first between two different contexts, meaning, personal, recreational, within which any role other than that of consumer or any information (not likely being asked in answer, the idea therefore, is also to be increasingly able to identify exactly when we are defused by a communication as a consumer.

There are just within all forms of publication, from newspapers through to television, past which separate images, representations, extended or compressed, different resources, but these past are all joined and usually by advertising. Where that is not so, particularly in the case of the past are joined more extensively to them and display the idea, as Jim McCullough says in *IDE magazine volume 1*, "It is the age of the money. In a way, people have caught up with the top-down academic Raymond Williams, who observed fifteen years ago that the medium of TV was essentially a form of images rather than a set of discrete units. Today it seems that television is no longer just about programs, but programming, not shows, but schedules."

In, Exam is all about the position of individuals that are encountered in the context that separate that they make the difference between subject from rest, other and attempt to present the idea of information changing into a function of space where anything new he and to mean anything for him with the strength of action in quality of

It might affect our pattern of thought at the time, but why don't we ponder upon the current nature of irony, if there is any, when dealing, for instance, as of for a famous furniture point conducted within a documentary film about the plight of the homeless?

Exam recognizes that we receive communications of all sorts while on the move. It is the aim of Exam to show down this movement, to get the viewer to stop and interact within a specific interval.

### 4.

#### Exam - advertising / editorial

The differences between editorial content and advertising are being blurred, and often they intermingle. Exam attempts, where it can, to put sharply into focus the dividing line between what is advertising and what is editorial.

If this is the aim, you might ask, why not simply create intertexts by the presence of "advertisements"? Hence pages or spreads? The argument against this is that it wouldn't advertise, or at least not for long enough to hold the viewer's attention for a space that would create an immediate distinct enough to separate sufficiently, that which it divides. Also, these blank pages might appear to be part of the design of the publication, or simply a mistake.

It is accepted that, whether an individual is viewing advertising or not, they either will often define themselves, in that instance, as a consumer. That person's only means of identification with the subject of discussion is an editorial may only be through material presentation of something mentioned in it.

Some publications exist partly to give editorial which acts as information to the consumer. For example, "What It's" or any film review column in any newspaper. Also, where you wish not to see art policy, through the artist's own perspective, the policy never may be selling you a particular view of the world. The strength of this impression will depend upon how you view the world. What must be debated is whether this impression is one born of "pure will" (whatever that is), or through years of conditioning by the many forms of communication you will have received that may lead you to correct something to be up for sale, or maybe acceptance of it, if it seems there isn't. Yet these considerations in what I perceived earlier as being a clear cut divide between the roles of the "consumer" and the "editorial" may add weight to my belief in the aim of Exam.

### 5.

#### Exam, economy

I should point out, that without any requiring for Exam contemplation, except for certain numbers on them, the creation of individual contemplation will not be enough. Although in the editor will not remain anonymous in the economy public - although, the private P.O. Box numbered address, the public, if interested, will be able to access the names that match the certain numbers.

### 6.

#### Summary

##### Exam

1. Exam is a label given to an ever growing art of typographical contemplation.

2. The differences between editorial content and advertising are being blurred, and often they intermingle. Exam attempts, where it can, to put sharply into focus the dividing line between what is advertising and what is editorial.

3. We must count the space taken up by Exam contemplation within a publication will have formerly been used as advertising space.

4. It might affect our pattern of thought at the time, but why don't we ponder upon the current nature of irony, if there is any, when dealing, for instance, as of for a famous furniture point conducted within a documentary film about the plight of the homeless?

5. A Exam, a personal examination of a melody, rhythm or song that drifts imperceptibly around its original source as much as it is completely as the individual allows, as a kind of self-environment in one's activities.

6. Exam, publication of typographic workings. A Exam in this context can be seen to be metaphorical for the manipulation of a message as the composition of intertexts.

## Psychoc

My interest in Nick Bell's work was aroused after he sent me some samples of his work which were accompanied by a rather cryptic series of short letters printed on butcher paper. The first letter started off, conventionally enough, with "Dear Rudy" but then continued to list the titles of a series of articles recently published in various graphic design magazines. All articles dealt with the topics of experimental type design and legibility.

The letter continued with the following warning: "Concerning font design and random font design: the repercussions of what Erik van Blokland, Just van Rossum, Jon Barnbrook, Neville Brody, FontShop, Fuse and Emigre are all doing might well lead to the following..."

On the second sheet a simple statement was typed: "Nick Bell has designed a typeface called 'Psycho.' The printed version of Psycho bears no relation to the words you see on screen. Instead it leaves stab wounds by randomly accessing a cutlery drawer."

The third letter contained an actual sample of what this typeface *Psyche* looked like. In order to understand why *Psyche* is considered to be a typeface at all one needs to refer to the text on the following page in which Reif enunciates his thesis.

To further illustrate his point Nick Bell provided Enigma with original, hand made copies of *Poetics* (see insert). The production of these inserts was executed by Nick and his students at the London College of Printing during an event appropriately titled "Norman Bates' Big Night Out."

THE ABOVE SHALL NOT BE USED WITHOUT NOTICE THAT ANY OF THE ITS - ON ALL LIGHT STATE STANDARDS AT 100

BARBARA, Steven White / Ann Bollen / Bill Holden / Alan Babel / Vijay Gupta / Amy Poind / Nick Lutz / Nick Gray / Mike Vanden / Gary Parker / PAUL  
BRADLEY, John Fenderson / Richard Potts / Herman Breen / Margaret Gurnel / Kirk Molyneux / Stephen Rasmussen / Helen Smith / Debrae Ann T. Moore / Anne  
BRUCE, Brian Douglas / STEVE HARTLEY, Steve Douglas / Alan McQuinn / Tim Chan / Philip Molyneux / Natalie Breen / Helen Martin / Bill Ruckelshaus / Andrew  
PHILIPPO, GALLAGHER, John Smith / Alan Mowbray / Kevin O'Neil / David Karpus / Alan Johnson / DANIEL LUTZ, James Anderson / GARY LUTZ, Alan Lee  
CROOKS, Francis Galati / Andrew Dwyer / Alan Cusack / Charles Peterson, Edna Karpus - When looking for a new house to live in, the other two brothers

Figure 2. Mean annual rainfall (mm) for the 1990–1999 period.



이제부터는 이 책을 읽는 데에 필요한 배경지식을 소개한다.

psycho

"Psycho"

## Psycho

My interest in Nick Bell's work was aroused by letters printed on butcher paper. The first letter, a notice recently published in various graphic

The letter continued with the following warning of what Erik van Blokland, Juergens are all doing might well lead

On the second sheet a simple statement was  
sion of Psycho bears no relat  
randomly accessing a cutlery

The third letter contained an actual sample of what all one needs to refer to the text on the top

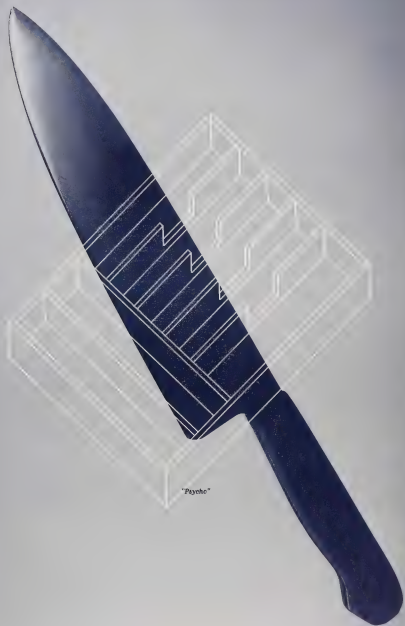
To further illustrate his point Nick Bell provided by Nick and his students at the London

THE FIRST WOULD NOT BEAT SUPPORT AT  
LONDON, EVEN WHEN / NEW BUILT  
JULIAN, John Ralston / Matthew  
ADAM DOWNEY BRUCE LONDON / A  
Philippe / THOMAS, Lisa Smith / AL  
INTERNATIONAL FROM GOOD ANATOMY



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"Psycho"

## Introducing: Zelig

"There is no technical reason for making a digital letter the same everytime you print it. It is possible to calculate every point and every curve differently each time you generate the letter by slightly moving the points that define a character in various "random" directions. We discovered that it was possible to create a font possessing these particular characteristics in PostScript. And, since it was possible, that is what we did. Result is the first "Randomized" typeface of its kind."<sup>1</sup>  
<sup>1</sup>For one Random and just one letter "To that lovely Steve" © 1988 L&L

In keeping with the contemporary fascination for the qualities of randomness and impermanence in typeface design, Nick Bell has entered the debate with the design of a font called "Z e l i g."

Zelig's instability is so great that it does not remain within the set of parameters that define it as a random typeface called Zelig. This typeface has the uncanny chameleon-like ability to change its appearance to something very similar to whatever typeface it is placed next to. Incredibly, this change in Zelig is so impressive that, in experimentation, the documents upon which it was used show no apparent use of Zelig. In fact, this very passage incorporates use of Zelig Bold Condensed. Paradoxically, Zelig is so much a random typeface that it no longer wants to be random; it wants to be like all other non-random typefaces.

Nick Bell admits that a typeface such as Zelig would be very difficult to market. Recently, this dilemma was exacerbated when Bell failed to find the master cut of Zelig in his typeface archive; however, he did notice that there were now two fonts labeled Cooper Black. To add to Bell's chagrin, the latest development is that Zelig prefers juxtaposition with typefaces popular during the early seventies - proven by a proliferation of these typefaces recently on British neo-psychedelic record sleeves.

At present, Bell's other exploits with random font design include experimentation with fonts even more promiscuous than Zelig: current teething problems include multiple countered b's, double ascendered i's, triple descendered q's, but most worryingly, Siamese letters that Bell thinks is a symptom of overhybridization, or if you like, font family incest.

Other worries include a virus of epidemic proportions that is cutting short the life expectancy of all his typefaces' legibility. Bell has legal complications too; Italian artist Lucio Fontana is claiming that he has been using "Psycho" (another Bell typeface) for years, well before its supposed invention. Yet Bell is philosophical, laughing when he tells of another random typeface design he hoped would sum up the "caring go's," called "Sensitiq," which rather ironically developed an allergy to paper - it comes out in an unsightly rash that renders it totally illegible.

Nathan Forgas, November 1988.

## M o r e

With the debate over legibility in a cultural context, illegibility is redefining typography so that any marks whatsoever made upon a surface in any medium can be called typographic. As Michelle-Anne Dauppe says in *EYE* no. 3, "The contemporary interest in pushing typography to the boundaries of legibility is part of a broader cultural context - the Post-Modern condition. Challenging Functionalism in typography has led to experimentation with the message rather than the words; with type as image, with recognition rather than reading."

## M a i n

As these preoccupations redefine typography, they must also inevitably redefine that which you call a typeface. If legibility is no longer seen as a fixed rule, no longer seen as the primary characteristic of a typeface, and is replaced by recognizability of shapes not necessarily recognizable as letter forms, then why restrict yourself to the use of letter forms in the first place? If the boundaries of legibility are so out of focus, then a typeface can be said to be a vocabulary of marks of any sort, without any formal structure such as an alphabet provides. Now a typeface can be defined more by its use, (programmed), than by the design and consistency of each of its individual units (letter forms or marks).

"P s y c h o" illustrates that from this perspective, a typeface can be seen as a vocabulary of marks produced by a drawer of cutlery - stab marks, fork indentations, slicing, tearing, slashing and gouging scars. A typographic exercise can now be any mark made with any medium on any surface.

Let's say a designer's illegible but recognizable typography is said to achieve "a degree of painterly abstraction," and that this achievement turns out to be welcome for the designer. If the designer then chooses to pick up a paintbrush, it follows that he/she risks having their work described as achieving "a degree of typographic abstraction."

Considerations of composition, such as the nature of structure, contrast, movement, rhythm, color and emotion are seen to be important in music and typography. There is a definite parallel: if, for John Cage, music can be the sound of a passing car, then it is possible for him to view the car engine as a musical instrument. In the same way, Robert Rauschenberg, when producing his car tire print piece (*Automobile Tyre Print*, 1951), at that moment viewed his car (operated by Cage) as a printing machine. Nearly forty years after Cage's ideas radically changed modern music, typography is going through a change that is just as dramatic. This has been brought on by theories and ideas concerning the nature of language and spurred by the explosion of possibilities provided by new technology, like the Apple Macintosh.

Likewise, if the definition of typography can be broad enough to encompass a composition of abstract marks that no longer need to be legible (in the scientific sense) but merely recognizable, then the instrument of these marks need not be a letter form. For example, if the typographic composition is made up of an "alphabet" of impressions that are stabs and cuts, the instrument of these marks can be knives and forks, from a "font" called "cutlery drawer."

The erosion of the boundaries of typography should be strongly welcomed. For some designers, it will allow them greater freedom to continue their fascination with surface style; for others it will enable greater concentration on the message. It will allow further experimentation with an essentially visual dialogue that will continually become more detached from any textual, literary base traditionally so oppressive in Britain.

If typography, as Michelle-Anne Dauppe suggests, is now so undefined, I would look out for those who are managing to operate with a vocabulary of marks totally independent of letters, words and sentences, non-dependent on legibility; I think Francis Bacon does a pretty good job.

I guess it follows that the designer and audience become composer/author of the typographic message, or more significantly, that anyone can be a typographer.



Photo by John Cage, 1951

## \* humm (CONTINUED FROM PAGE 21)

"I think humm compositions would look less like mistakes than blank pages. Inserting humm compositions, I think, will reduce the cluttering of space in magazines by the pauses they create. As I said on the brief, humm pieces will most often be using space that was previously used for advertising - and I would hope, therefore, be better designed than these ads. I had heard that many magazines were having trouble in the present climate of recession with selling advertising space. I think the proposition of humm is very timely. Initially the idea was that the humm pieces wouldn't necessarily provide a moment of relief from the denseness of the layouts in the rest of the publication. I thought they might actually demand a heightened moment of activity, or even a moment when you would be completely baffled. But these ideas are too closely associated with my own way of working. It's that "involvement" thing again. It is something that perhaps shouldn't have gone into the brief to the students. I think I have created a scenario with humm, the aims of which cannot necessarily be achieved by my own usual way of working. This is why I've subsequently had a go at doing some to see what happens. The most important thing about the humm project is the way it creates interludes, pauses between chunks of editorial or editorial and advertising. This is all the students should have been asked to achieve, finding their own ways of doing this. However, I wanted to put the whole project into an identifiable context. I often draw judgment on other people's work because I feel that perhaps some people are able to get away with saying the most amazing things, since the context within which they say them is clouded; there is no clear framework for judgment. This was my criticism of *Fuse*, particularly number 1, featuring work by Neville Brody and Ian Swift."

## What does it matter what you call it?

(re - *FUSE* magazine issue no. 1; the work of Neville Brody and Ian Swift.)

What does it matter what you call it?

## So long as it is good!

"The designer refers to his abstract compositions as typography. It is a radical abstract composition - but only radical because it is called typography. Viewed in the context of typography, these abstract compositions are radical. View them as works of art and radical they most definitely are not.

It may seem blasphemous, but compare the work to a Kandinsky (instead of a Keady), and you will get closer to identifying its real worth. Yet be forgiving: when overcoming barriers of prejudice, you may only appear to be blasphemous.

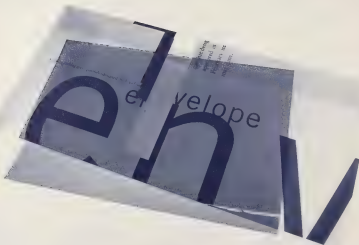
We are told that the working process started with letter forms, but with legibility removed and the letter forms deconstructed down to abstract shapes holding a tenuous descendant three times removed, the uninitiated spectator would not recognize the inherited forms and would not view them as typography, but merely as another tried example of abstract art.

However, it is admirable that these typographers are blurring the boundaries between typography and art; indeed some of them have leapt onto the 'other side,' but the price for this is that their work will receive much more vigorous criticism and will profit much less favorably by comparison."

Mark Bell, November 1991



Two Posters from *DATE* No. 1  
Left: Designed by Neville Brody  
Right: Designed by Ian Swift



Designed by Mark Bell.  
Envelope/message, 2x3 promotional item designed  
to encourage interest in Bell's portfolio.

Emigre: Your criticism of *Fuse*, two opposite pages, could be held against your own work too.

Nick: Probably. Although in my typography, you can see the letter forms and you can recognize the characters and the letters actually make words. With the work shown in *Fuse* it was pushed a little bit further so that the letter forms had been degraded into deformed abstract shapes. You couldn't tell if anything was being said. Don't misunderstand me, though; I think it is exciting what they are doing. It is all about the visual exercise, the process of designing, more than any desire to communicate potentially legible statements. I just feel they benefit from the wrong context. They are benefiting because they are showing their work to other graphic designers. Both designers are quite well respected and they benefit from their reputations.

Emigre: You think this work would be dismissed if it were shown within the context of fine art?

Nick: I think it wouldn't be praised as much. My gut feeling, when I saw Brody's work in *Fuse* 1, was that it was a horrible piece of typography. These designers are trying to work within a framework of expression that is more associated with fine artists. I am guilty of that. This is one example where they stepped onto the other side. What they produced was fine art, and if that's the case, it should be compared with other similar forms of work that are slightly ty-

CONTINUED ON PAGE 48

ocean

**This page is a compass**

**Twigg:** Do you think graphic design can really change things?

Nick: Graphic design can't change much by itself, but it can be a very important ingredient within change. When you give people information, you give them a certain amount of power of complaint. This is specifically highlighted in the **DICE** brief, which is solely aimed at communicating a body of information that was researched by experts at King's College, London. It communicates information to the general public that was previously known only by town planners and local authorities. For some reason, these authorities were not putting this new information into action. I spoke to a friend of mine who is working on the DICE project and who told me about the importance of this information. Once they make the decision to make this information available to the public, I said to the students, as a graphic designer you have the responsibility to break down this body of information and make it digestible for people. When you do this for the people that live in the housing projects themselves, you give them a certain amount of power by informing them of their own situation. You give them facts. It's been illustrated quite well in the last five or six or seven years what people's power can accomplish. I guess it started off with Live Aid. People suddenly realized that by getting together they could produce something. I am trying to answer your question and come up with an instance where graphic design has changed something. But it's

## DICE Brief

Source: *Journal of the American Statistical Association*, 95(472), 1231-1241.

## 1.

#### SIDE (Design Improvement Controlled Experiment)

or "Twitching and shudders are a good thing."

Work produced in association with Peter Silver, research associate DTC, King's College, London

Client: The SACD Consortium.

The ARF (Environment) has developed out of 30 years of research in the Land Use Research Unit, King's College, London. It is currently best known for its work in the all aspects of macro-spatial design and layout in modern housing estates and for affecting remediation. It is directing the one hundred million dollar OUS project funded by the Department of the Environment to remedy degradation in serious problem estates, and convert them into safe and healthy, self-reliant communities.

STU is dominated by many public authorities, developers, tenant associations and policy makers. Its office at the planning stage can prevent the emergence of social degradation, by senior involvement. Professor Anne Coleman, AIA an international reputation in the field

**Aim:** To promote the work of the BICE project to the general public

**Chirayannur:** All the research for this brief has been done by NCE. In the making of this brief you have no research to do. Instead you have been presented with a body of information that has to be communicated to the general public for the first time. Your problem is one of conveyance, how do you make the general public, and particularly the residents of modern housing estates, understand why people has hated and how they can put things right?

**BMC has proven:** New human behavior tends to deteriorate under the stress of inappropriate habits.

BNP points out: Housing authorities do not yet understand the nature of the problem well enough to be sure of avoiding the same mistakes in the future.

## 2.

**BICE aims to:** Help people become more informed and able to escape from the tyranny of having their housing choices made for them.

BNF has proven that The vision of Utopia was such an all prevailing failure because "It was conceived in compassion but has been born and bred in an-  
THORNTONIAN, propaganda and frustration."

Imperatively, due to lack of resources, Indian society requires design disadvantaged Modernist blocks of flats but only carry out RCH design modifications for the people that are poor or at a living in them.

## TNT STOCK PRICES

A generous Department of the Environment grant to the DCF Consistency of Use Unit design program is being applied.

## Conclusions

The design of a trailer ramp can

Subjects are sent to the addresses of people who live in housing estates that suffer from high design disadvantages scores. The letter informs the residents of the value of the score, e.g. Mr. and Mrs. Smith, Russell Court Estate, West. Street Hamlets, in 6.

One might well think that that will explain the attractiveness of such a high note, indicating how this relates to the high (frequency of) anti-social behavior on the particular issue.

dim to generate public lobbying power. Through the resident's complaints, putting pressure on local authorities to lower the scores through DTE up proved design modification.

2000-2001

Part of the height should be white or gold cut to form a poster showing the more number very large as that residents can place the numbers in display in their windows as a means of protest.

Part of the layout could be dramatic as in the previous making of "com-  
puter cards" if local authorities demand departments, local MP's or national  
media, or even government. There may be other ways also in the design of the  
layout that make resident's power of protest even more dramatic.



### 3.

1

#### Regulatory

Clarify the myth from the list of myths, see 1 of

British & abroad.

Interpret the text provided to prove the point of the statement

Interpret the BITE logo (which will be provided later)

The audience for the poster is the general public

You will decide upon the story of the posters and whether the designs will be

used in other media, press etc. To communicate in public information (not

art)

Aim: To establish the established myths that have created and continue to fuel

design disadvantages in British housing

You may choose to take more than one myth to create a series of posters

BITE There must only be one myth per poster

You may choose to take 1 myth to interpret into a poster

The list of myths, see 1-10

From the list of myths you are free to use these statements in any way that

clarifies the work of BITE to be presented to the general public

2

#### Not regulatory

To establish statements of British housing, see 1-10, Part 1.

BITE: Part 1, 1-10

Customers are already members aimed at deterring burglars from entering

doorways, and so helping to prevent criminal damage to dwellings, whether

new or existing and whether single or multiple units. All pages

British design of the document itself, you may choose to promote BITE in

any way you like - poster, film, book.

BITE: You must make the materials with BITE: British housing (see BITE: re-

commendations on house design detailed on pages 1-10 and 1-10 of "Design on

Trust" by Alice Freeman (under statement of BITE), under the heading "Guide

to the prevention of design disadvantages in housing."

"Design on Trust" is published by Henry Shipman

Submit: Plans, drawings, letters, drawings, local authorities.

### 4.

1

#### Not regulatory

The design of a building, the system with a system high

The BITE guide to the modification of design disadvantages in British

This site could be used as a website to a more complex and shorter site

Published by Henry Shipman (see BITE logo provided later)

Design: Local authority, designers, designers, designers.

Aim: To identify existing design standards in practice that are unnecessarily pro-

hibit to be beneficial for people that are forced to go on living in British of

2

#### Not regulatory

The design of a house, see also

"The importance of the domestic garden" in "The importance of the domestic

garden" - or any other you wish, historical, dramatic or simple

Published by Alice Freeman

Design: Primarily the general public but also of interest to local authorities

and planners

Aim: To review the trend of garden shrinkage in modern housing. To discuss

design and therefore reduce crime on property. To establish the local

author's control of a domestic territory upon which to make one's mark

### 5.

#### Myths

1. Statement and unspoken design building leads to crime and inevitable

breakdown

2

Lots of shared, rented open space within housing estates is considered to be a

serious environment

3

Shared buildings create mostly in poverty stricken communities.

4

Close proximity of services such as shops and community halls detract within

housing estates help to curb anti-social behavior

5

It is only the English that fail to live responsibly in high-rise blocks with

shared grounds

6

The landscaping of shared open space in housing estates inspires a greater

respect for the design environment

7

Telephone systems are an effective deterrent measure against crime in areas

with estates of high-rise blocks of flats.

8

On housing estates, shared screening for privacy is more important than shared

screening

9

High population density has a major effect on social behavior

10

The responsibility of architects and builders to plan the environment has

ensured the public's control over the residential environment.

11

Building blocks of flats in British have more more homes per acre

12

The British post-war boom in flat building happened because it was less expensive

than building houses

13

After World War II there was not enough space to build houses with gardens.

14

Britain needs more flats because houses are too expensive.

15

British estates are mostly associated with tenants of old buildings.

16

High-rise housing estates, unemployment is a more likely cause of anti-

social behavior than architectural design.

17

High estate density has a stronger effect on social behavior than architectural

design

### 6.

#### Texts

1

People find deprivation in housing infinitely more tolerable if they are their

own responsibility than if they are someone else's

2

Local planning departments create housing shortages by insisting on popula-

tion density standards.

3

The amount of public money spent on cleaning, repairing and administering

design-disadvantaged buildings in British housing estates is a real waste

4

Design costs in houses would have been drastically reduced if post-war housing

had been tried to facilitate self-reliance by tenants

5

A rentable post-war trend is a shortage of that vital buffer zone, the front

garden

6

Design design should satisfy the main inclusive drives - to control a degradable

territory and to make one's mark on it.

7

Design modification would need to bring about only a 10 percent drop in levels

of crime, graffiti, vandalism, trespass and the number of children in care to

achieve more than all the design efforts of government over the last 40 years

8

Design authorities do not yet understand the nature of design well enough to

be sure of creating mistakes in the future

9

Design is the important character of areas where a community structure

has failed to develop and people have few other reasons for being

10

The atmosphere of anonymity in some housing estates makes residents feel

as if the knowledge that they will not be identified

11

If you really want to be anonymous - go live in a hotel.



Designed by Nick Bell.

"This comp. slip is one of several pieces of a stationary range designed for Peter Crother, an illustrator whose main is Apple Macintosh. The comp. slip features finely printed crop marks on the edges so that Peter can cut it up to create business cards, postage labels and money slip labels. The comp. slip was printed on long, narrow (just three inch wide) card stock and adhesive backed paper (for labels). There are at least ten different cutting permutations open for Peter when he comes to decide upon the composition of the information he wants for a particular use. Designing the multi-purpose comp. slip reduced Peter's printing costs, although Peter is now an illustrator, he dreamed with me to be a graphic designer. The comp. slip allows him to determine various design decisions himself."

not that simple. It's got more to do with how you can change things by informing people. Live Aid informed everyone of what was going on in Africa and that brought out tremendous fund-raising activity. People's power is what brought down the Berlin Wall and everything surrounding that, specifically Rumania, where it was taken as far as executing their own president. I couldn't say that that has anything to do with graphic design, but it has much to do with people becoming informed, having a body of information that they can use to make complaints with.

Emigre: With all due respect to your work, I don't really see a clear connection between your work and these highly important issues. Your work is lyrical but not in a very direct way; the structure is complex and the text is often presented layered and requires a bit of work to decipher, whereas these issues are very urgent and, as you yourself point out, people only need to be informed of the facts.

Nick: I agree that the way I usually work is not appropriate for every job. Different clients present you with different problems. Luckily, since I've been working, most of the problems I've been presented with have been compatible with my own way of working. These include the CD covers for Virgin Classics (see opposite page), where I'm asked to find a visual form for something that is acoustic. I was asked to do these on the evidence of past work, which is the same for most designers. It is their last job that tends to qualify them for the next one, and because of this you are known for a certain kind of approach in your work. The urgent issues I present to the students through the briefs are ideal representations of the kind of problems that graphic designers could tackle and solve if only we were given the opportunity. I am saying that, you're right, there doesn't appear to be much of a connection between my work and urgent social issues such as the homeless, because my work can only be representative of the opportunities I've had so far. But if I were to have a chance to do work on issues where you have to communicate in a very direct way, which reduces the relevance of aesthetic considerations, I could do that. For the shelter brief, where the idea was to associate homeless people with famous brand names, one of the things I told the students was that the first consideration might not be to produce a piece of graphic design that

(CONTINUED ON PAGE 33)

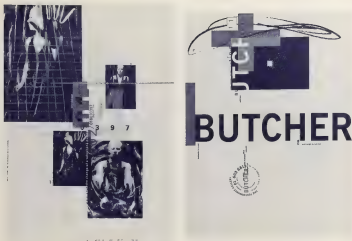
VC 7 01163-2



Designed by Nick Bell.  
CD boxset cover for Liszt's American Piano Sonatas  
Client: Virgin Classics Ltd



Designed by Nick Bell.  
Both CD inlay, inner and backset cover for Tippett's The Ice Break Opera  
Client: Virgin Classics Ltd



Designed by Nick Bell. Photography by Andy Russell at Michel Day.

"On the right is an A4 sheet used about that time to be used to provide the necessary Butcher Cheese Company information sheet of a change of phone number. The sheet was designed so that the information could be communicated by a performance of their vision. Each vision created a part of the phone number repeatedly over a period of time. Gradually, step by step, the telephone numbers were replaced by new ones. Rosemary retained the same identity, using it as a reference to remind us her use of music of Philip Glass is relevant. The idea for the sheet borrows from Glass' use of repetition as a form of change.

Left is a 1000 video box design. Rosemary would be using old video performances to press and release, and she wanted her name subtly placed on the spine. Inspiration was found here, generating numerous ideas to reference.

Incidentally, at the last moment Ann Gossell's money could not be directed as was expected to their projects and neither were reduced into print, despite being well received by the client."



Nick Bell's letterhead (black on paper)

"looked good." What was most important was to get the information across. Same with the DICE project. The messages that have to be put across are very simple and the people they are intended for are already baffled and confused. They want information quite simple and to the point. However, the finish of the design was good. They realized that bad reproduction would damage the clarity of the message.

Emigre: Would you ever turn down a client because you might consider that your style is not appropriate for their message? Or do you say, "Well, I have to pay the rent, I'll do anything..."

Nick: Well, yes, that is a priority. The only reasons for which I see myself turning down a client is when they have treated me badly on a previous job and I just don't want to work for them again, or if they are promoting something that I literally don't agree with. Trying to help a client sell something that you don't believe in is difficult, even more so if I have moral grounds for not believing in it. For instance, the real fur trade. Without that belief, intimacy with

## Shelter Brief

the problem at hand is impossible. I really don't think I could make myself like something I don't believe in - the client would be much better off with another designer. Someone will do it ...

... there are so many of us.

### 1.

The London College of Printing / BA (Hons) Graphic Design / 1st year, October 1990 / Instructor: Nick Bell

"Sshhh, you know what?"

Client: SHELTER (Charity for the homeless)

Aims: To highlight the plight of the homeless in Britain. To put pressure on the government to do something about the homeless problem. To embarrass industry as they also inadvertently put pressure on the government to act despite primarily promoting their own interests.

Means: An advertising campaign (large street hoarding posters, London Underground cross-track posters, and full page press advertising also, re-launch of Peter Redding's book of poetry "Perduta Gente" (Lost People) published by Letter 6 Workshop).

Directions: In "Perduta Gente," Peter Redding has "marshalled his various materials ... for the eloquent chaos which is the desperate homeless world." This brief directs you to concentrate on the ironic relationship that exists between the homeless (as illustrated in "Perduta Gente") and the most famous brand names in the world that act as media icons for western civilization. You are asked to associate these well known products with the most spectacular, underprivileged, ignored, poorest sector of society. Where usually advertising projects a brand image by associating it with beautiful people, money and lifestyles, here paradoxically an icon from the opposite end of the social spectrum is being juxtaposed with their own. Your aspirations are exposed, disregarded, vanquished. This media campaign will not be the lesser strength of their famous brand names by saying their name and re-emerging it is illustrated the tragedy of the homeless and by that highlight the housing problem in Britain.

### 2.

Mediums:

"Perduta Gente" may inspire you toward a typographical solution or photo-journalistic approach. But the best advice is to get out there and let the poetry do the job. Peter Redding did - he assimilated his observations into the form of poetry - you will have to manipulate and transform what you see and hear into visually powerful graphic statements.

Whatever you do it must take the following forms:

Street hoarding poster  
Underground cross track poster  
Full page press advertising, Sunday supplement insert, and daily national (2-4)  
or

Cinema and TV commercial  
also  
A1 hoarding of "Perduta Gente" by Peter Redding  
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"In a world in which the channels of communication are so clogged with pollution as the environment, the Dutch Designer Jan van Toorn is working to reverse some of the damage. For thirty years, van Toorn's aim has been to ensure the media from its role as a distribution network for dominant ideology, and to ensure what he sees as the legitimate function of communication. Two designers are more concerned about the part they play in the transformation of society's characteristics and values.

"In my opinion designers are connected to the existing order," says van Toorn. "That's the reality and you have to deal with it. But within that you can still make a choice about your position in the field, depending on your background and ideas, and then if you want you can be a dissenter. And I would like to see many more dissenters."

Source: Interview with Dutch Designer Jan van Toorn in 1990, p. 4

... there are so many of us.

the  
human  
situation  
is  
essentially  
absurd



facility  
for a  
product,  
tool  
for the  
absurd



the  
world is  
neither  
designed  
nor  
predictable  
but  
*irrational*  
and  
meaningless



Designed by Andrew Collier  
"Papers give our audience the context of design responses to be seen as an aesthetic escape from advertising. 'Dinner' - absurdity."

Humm 007.1, 007.2, 007.3.

**This  
page  
is a  
dam**

reservoir



Holly young fellow: How are you getting along. And today you are off to see a painter I see. That's more what sort of painter it is. Going off on an errand for me, are we. Are we going off to the shops for me, are we. Give me a list and a couple of quid, did you say. Doing the shopping for me, are we. Indeed, I'll have my new hat in your pocket, but are you going to put some money at Christmas time, would you, for me, are you. What's the debt you owe them. What I owe's the debt meow meow. Holly Holly, Holly, Holly, Holly.

[illegible]

Heard rising from. Where are you off to in such a hurry? I see you're off round to your mother's house. Hasn't she given you this for your anniversary? Well, did you get a postcard of yours with you. Off in gilt carriages with your little friend there in the state-indulgent manner. I have you a stick there. It goes into the branches of a tree here as you can straighten up over the way before it falls over the fence of your ventilation. Scrape on the edge of the green shell. Our puppy is beautiful that color. Just the right way. Hah Hah. Kiss you.

[illegible][illegible][illegible][illegible][illegible]

What's a smart way below it? Where are you off to? You going to the shops? What you off to buy? Don't you like your stationery? You'll want to look at some more than the ones you've got to make a good impression. You want to get lots of friends. And teachers like a smart uniform make a good start too. When you start there. Get all the equipment all the new pens, pencils, ballpoint, fountain, pens, sharpen your pencils, erase your mistakes. That's it. All it was was one pencil and a move of hand for an answer. This

[illegible]

my, you're a big green up-shin  
you're shun up haven't you you're  
big lad You'll be off in an  
hour mate I bet You'll be green  
p 2000 more than you'll start to  
see here in future places. Hah! Hah!  
you'll be hairy all over mate and  
even you'll smell green half of  
every hour hah! I remember that  
we'll all be joking about being  
and wearing something hairy and  
saying about it. That's the  
greenest in this life it only  
beats the hell up against his smile  
in old men. Hah! Hah. You grin up  
and have a laugh. Hah! Hah! Hah!

[illegible][illegible][illegible][illegible][illegible][illegible][illegible][illegible]

1995 and 1996 in the two live trials. In these trials, the water in the tanks was changed every 2 days, and the water was changed at the end of the trial. The water in the tanks was changed every 2 days, and the water was changed at the end of the trial. The water in the tanks was changed every 2 days, and the water was changed at the end of the trial.

Reynard J. Anderson, Esq.

[illegible]

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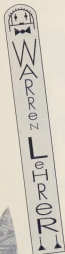


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Daniel Garland WNYC New York

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# E R

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